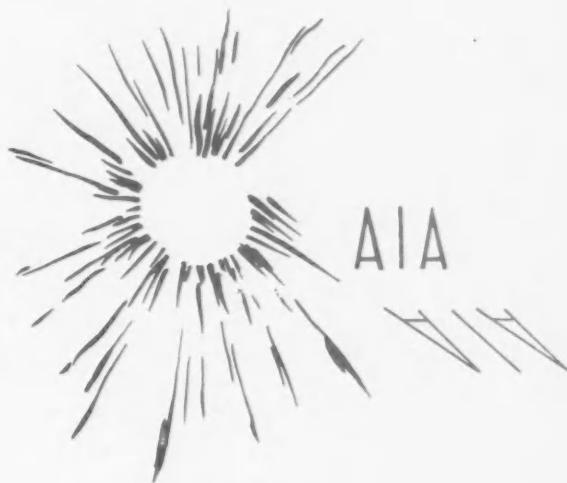


# ARIZONA ARCHITECT

OFFICIAL PUBLICATION OF THE ARIZONA SOCIETY OF ARCHITECTS, THE CENTRAL ARIZONA CHAPTER AND SOUTHERN ARIZONA CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS



2

OCTOBER 1958 Vol. 2, No.

In this issue: "LIVING WITH THE SUN"  
Report on Seventh Regional Conference

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**CENTRAL ARIZONA CHAPTER and**  
**SOUTHERN ARIZONA CHAPTER of**  
**THE AMERICAN INSTITUTE OF ARCHITECTS**

Phil Stitt .....Managing Editor

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# The Story

## Behind the DOOR!



Like countless other American enterprises in every branch and field of the manufacturing industry, the Glen-Mar Door Manufacturing Company was born of the need for a better product.

Flush doors, which enjoyed a tremendous rise in popularity in early post-war years because of their natural stream-lined beauty and freedom from "dust-catching" disadvantages of panel-type doors, were, never-the-less, in the first versions offered to the builder, subject to various faults and failures such as bowing, warping, checking, blistering and dimensional instability. Such troubles were greatly accentuated in some areas of the country, notably in the dry, Southwestern United States (see map below).

It was with the goal of finding the cause of these failures and making a Flush door that could be installed with confidence, under any and all climatic conditions, that the Glen-Mar Company was formed in 1947.

First Flush Doors made by the company were an improvement, due to substantial core design, over most products then available, but it was not until results of tests had established the need for "Balanced Moisture Control" of core members, faces and adhesives, that Glen-Mar was able to produce Flush Doors that in recent years, and in hundreds of large scale installations, have proved themselves worthy of the name "Doors of Quality".

"Balanced Moisture Control" simplified for Glen-Mar by the location of its plant in dry Phoenix, Arizona, is the principle of maintaining low but related moisture levels in all of the doors component parts from the raw material stage to the time of assembly and pressing into the finished, integrated product. These controls, together with the kind of "know-how" that is bought with painstaking effort and experience, have made the Glen-Mar name synonymous with high quality and proved performance in Flush Doors.



Source: Wood Handbook  
No. 72—U. S. Department  
of Agriculture

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# THE PRESIDENTS' PAGE



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David Sholder



## GUEST COLUMN BY E. D. HERRERAS, AIA

SUPERVISION deserves careful consideration. A building may be properly designed, both aesthetically and structurally, but if proper and careful supervision is lacking, you may rest assured that trouble will develop and that confidence in the architect will start to diminish in direct proportion.

Many times, the architect gives too little attention to supervision of his structure which perhaps has taken time to develop and create. He may delegate the work to someone who is not experienced enough to understand the mechanics of construction. He may not be able to foresee ahead to prevent the disagreeable task of rectifying errors. On the other hand, the overseer may not have the intestinal fortitude to order things done and see that they are carried out.

The supervisor must be conversant with the plans and follow details to the end. He must be endowed with diplomatic ability and be fair in his demands in order not to antagonize the superintendent, foremen and the rest of the retinue employed. He must have the finesse of the Italian dagger. Of course the knowledge of the different types of materials and construction is a must in order to determine if the progress of construction is correct.

Casual supervision or spot checking is next to worthless; the amount of supervision must be weighed against the complexity of the work and its value. The task must not be neglected yet it must not be overdone.

Conscientious supervision executed by trained personnel will pay in the end and gain the respect and confidence of the contractor and owner, and a satisfied client means continued enjoyment of the practice.

Proper understanding at the outset between contractor, sub-contractors and supervisor will be of the utmost help in keeping the work on an even keel. There must be complete meeting of minds as to expected final results.

## GUEST COLUMN BY RALPH HAVER, AIA

WHILE studying architecture in school, many of us wondered about the value of the course in "history of architecture." Particularly because it involved four semesters, and we felt that the time might be better spent on other subjects such as architectural design or engineering. The Dean of the school attempted to explain the importance of the historical background of architecture, but at that time, we were not convinced.

Now having participated in the profession of architecture and having had time to observe the many influences in the development of architectural design, I have changed my thinking as to the value of architectural history.

The value of history can be best pointed out in building examples. Those buildings which we enjoy and which have significance, always have a historic basis. By this I do not mean they are copied styles, but I do mean that in their design the same factors were utilized which influenced the buildings that have endured through history. On the other hand, we have buildings which have been designed by designers. These buildings may be well designed as far as proportion, color, and so forth, but they invariably incorporate cliches and architectural tricks which doom them to a short life.

Now that the battle for modern architectural design has been won, it is up to us to see that it is a lasting victory. In order to make it so, I feel we should check ourselves with the principles of good architecture as set down in the history of architectural design. Rather than designing buildings that will "knock their eyes out," we should try to do buildings that will be pleasant to their eyes for many years to come.

Since architecture reflects the times in which it is conceived, and the people it serves, let us design our buildings to reflect the kind of people we want history to show us to have been.

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### **CENTRAL ARIZONA CHAPTER NEWS**

The Board of Directors has announced a new policy of sending copies of their meeting minutes to all corporate and associate members of the Chapter. In an effort to keep the membership informed, the Board also announced that the year ending October 5th has seen a total of 16 Executive Committee meetings, 2 Arizona Society Meetings, 1 special meeting for the purpose of incorporating the Chapter, and 8 regular meetings.

A mail poll is being taken of the members to determine what day should be stated in the new corporate By-Laws as the regular meeting day of the Chapter.

At the last regular meeting, held October 2, Dick Droyer showed a group of color slides taken in Europe and at the World's Fair in Brussels. The audience, including members, their wives, and guests of the Chapter, was most responsive to this informative and esthetic treat. A brief report on the Denver Conference was also given by David Sholder.

All corporate members are urged to complete and return the questionnaire recently sent out by the Chapter office relative to their work activities. The information will be of value in public relation activities, since the Chapter office is called upon daily for information from visitors and prospective clients.

— AIA —

### **ARIZONA SOCIETY NEWS**

At a meeting of the State Society officers held in Phoenix October 4, a new office of Treasurer was created and John Brenner elected to assume that responsibility along with his duties as Secretary.

Chairman Santry Fuller was instructed to appoint a committee to prepare the by-laws for formal ratification by both chapters.



The ladies served the men at a "Coffee" hosted this month by James W. Elmore, head of Arizona State's Division of Architecture, and Mrs. Elmore to introduce his new faculty members to officers and directors of the Central Arizona Chapter, AIA, and members of the Advisory Committee on architectural programs of the 5-year AS curriculum, which this fall enrolled 115 students. Chester A. Sprague, left, and Raymond Studer, 4th from left, new instructors, are served by their wives, Joan, who also has an architecture degree, and Elizabeth, who has completed three years of architecture school. Joining them are Ralph Haver, Chapter director, and Fred Guirey, right. Both Haver and Guirey are members of the advisory committee.

## SOUTHERN ARIZONA CHAPTER NEWS

The first of a series of articles to appear in the Sunday supplement — *The Architect, His Profession and His Training* — appeared in the *Tucson Citizen* on Saturday, September 27, 1958. This represents one of the items in the Chapter's new public relations program.

Emerson Scholer recently represented the Chapter at a meeting of the newly-formed Citizens Committee on the School Bond Issue.

The two Tucson daily newspapers are to have a special issue October 23, 1958 on the subject of Downtown Tucson. Relative to this, Ed Nelson at a recent meeting of the Executive Committee reported that under the Urban Renewal program as developed by the city, the present plans provide that all new construction to take place in the area will be required to echo the cultural past of Tucson in the building design.

M. H. Starkweather presented a showing of beautiful colored slides taken of Australia and the South Pacific at the regular October meeting of the Chapter.

An Architects' Exhibit is planned by the Southern Arizona Chapter for the week of April 6, 1959. The exhibit will be held in the Gallery of the Fine Arts College at the University of Arizona. William Wilde, Fred Cole and Gerry Cain are on the special committee which will handle all arrangements for the exhibit.

New members of the Southern Arizona Chapter are Dean Sidney Little, AIA, as Corporate and Ed Bergman as Junior Associate.

The Executive Committee has approved plans for the Chapter secretary to meet with others in the industry to create a Building Industries Association whose purpose would be the betterment of the Industry.

— AIA —

### NOTICE TO AIA MEMBERS

The December issue of *Arizona Architect* will carry a complete roster of the paid-up, active members of both Arizona chapters of the AIA. Will your name and correct address be included? If you have any doubt that your Chapter Secretary has your correct address — or if he uses a home address for you whereas you would prefer to be listed at an office address, it is up to you to see that he gets the information.

The Roster Issue will carry information about architects and architecture that will be valuable to the public and potential clients and will be available to send to persons making inquiries of this nature.

*Arizona Architect* is sent each month to the complete staff of each AIA architect. If you have had additions to the personnel in your office and have not sent in their names and home addresses, please send them to *Arizona Architect*, P. O. Box 904, Phoenix.



All of the preliminary soils tests and concrete tests performed on a building are of no importance if the rest of the building is not of comparable quality. A building is no better than its meanest structural component.

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Next month: Controlled Fills

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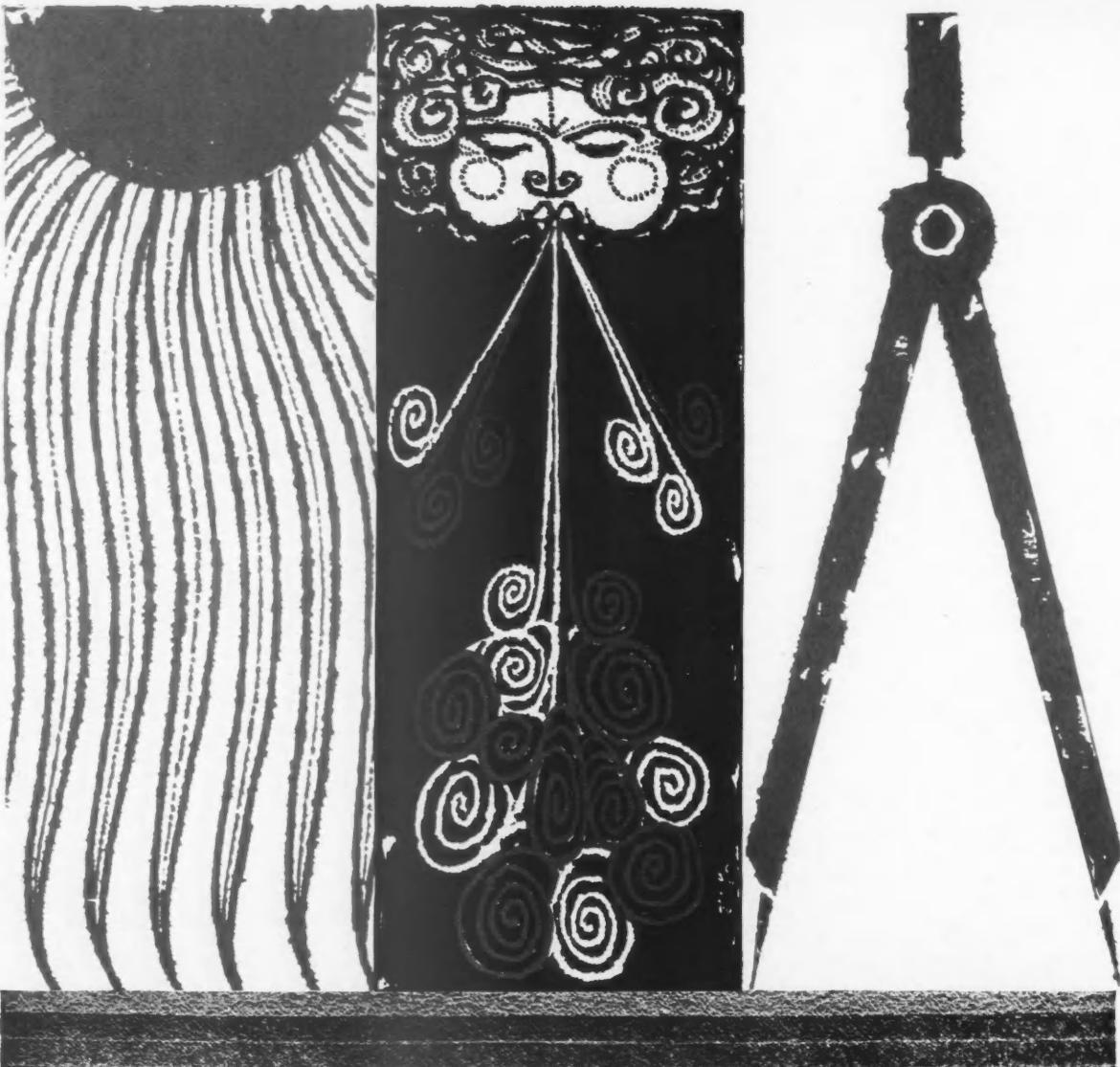
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## The Editor's PERSPECTIVE

"LIVING WITH THE SUN" was the announced theme of the Seventh Regional Conference of AIA's Western Mountain District, held in Denver September 25-27. The 15 or so Arizonans who drove or flew to the conference were graciously received by the Colorado hosts and kept occupied with a fast-paced program. A highlight of the event was a bus trip to see the new Air Academy at Colorado Springs and its extensive, "timeless" architecture.

Portions of the talks given by several Conference speakers are carried in this issue of *Arizona Architect*.

The theme was promptly developed at the opening luncheon by Dean Little and in the seminar which followed. Dr. Walter Orr Roberts, a noted astrophysicist and director of the University of Colorado High Altitude Observatory, captivated the architects with his description of the sun and the climate it dominates.

According to Dr. Roberts, the sun is undistinguished in most ways — as suns go. It is 90 million miles away and its light-energy takes eight minutes to reach the earth. It takes the next nearest sun (star) four years to get its light to us. While many stars fluctuate greatly, our sun (fortunately) varies less than three-tenths of one percent in its output of energy.

Something under 10% of the sun's energy has now been used up in the three- to five-billion years it has been radiating its atomic energy. This is something that Dr. Roberts says the architects will have to take into account 20 billion years from now.

Short of that time, though, Dr. Roberts says that the weather 300 years hence may be quite different from today. And if the hurricanes on the East coast continue as they have since 1938, architects ought to give serious consideration to how they will design houses.

John I. Yellott, of Phoenix, mechanical engineer and former executive director of the Association of Applied Solar Energy, described progress in the utilization of solar energy. He suggested that if a military application of solar energy were apparent, money might then become available for research that would unfold tremendous uses of this limitless power source. Mrs. Yellott, a poet and professional writer, gave several demonstrations of solar cooking.

Thomas H. Creighton, AIA, editor of *Progressive Architecture*, discussed the application of solar knowledge to architecture. He suggested that harnessing the sun (as in storing daytime heat for night use) is an engineering problem; but that controlling the sun in architecture involves physiology, psychology and esthetics. There must be structural solutions, mechanical solutions and combinations of the two. Many

of these he described and critically appraised.

Most U. S. architecture, Mr. Creighton said, does not take full advantage of what we know about natural and mechanical controls of the sun. He urged that city planning ought to include climate forecasting and consider the relations of building to building and of landscaping for better sun control.

Vernon DeMars, of the college of architecture at University of California, Berkeley, showed a superb collection of slides which suggested that "some other countries haven't loused up the landscape like we have; they don't have the facilities yet!" He demonstrated with pictures that "street furniture" can be used delightfully, and pleaded for architects to bring romance and interest back into city scale.

It was significant, though, that there were repeated deviations from the conference theme — to one recurring idea: the need for closer attention to public relations and a better understanding of what it is.

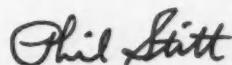
Robert Denny of the Institute's public relations firm, Tom Creighton, AIA President John Richards and others dwelled on the matter.

Mr. Creighton suggested that a starting point of public relations, after professional competence, should be public education as a means of increasing public understanding of architecture. "People use architecture every day," he said, "but they don't really see it." The reasons for this blindness include the rapid change from traditionalism to contemporary standards that confused even the profession and schools. So much bad architecture by incompetent architects (and non-architects) surrounds us that it confuses the public.

Mr. Creighton suggested that it should be possible to train the public to look more critically at architecture. His points will be treated more extensively in another issue of *Arizona Architect*.

One of the most satisfying moments of the Conference was when Colorado Chapter presented craftsmanship awards to stone mason Sigurd Stein and ornamental metal specialist William G. Zimmerman. Deeply touched, Mr. Stein thanked the architects and admitted that he had recently been tempted to do like so many of the rest — sacrifice quality in the interest of a better income. The Norwegian-born artist now knew, though, that his craftsmanship was appreciated by those whose judgment really mattered. That was his real reward.

The conference voted to welcome Nevada as a new regional member, and to hold next year's conference in New Mexico.





## Dean Little Opens Denver Conference

The seventh annual conference of the Mountain States Region of the American Institute of Architects opened its meeting in Denver, Colorado, September 25 with a luncheon address by Dean Sidney W. Little of the College of Fine Arts at the University of Arizona.

Dean Little's talk to the delegates consisted of an expansion of the basic theme of the conference — "The Sun and Its Climate versus Man and His Architecture" and was designed to set the pace for the seminars and discussions which followed.

The Dean opened his remarks by indicating that the sun and its climate must be thought of in two different aspects — the first, one of control in terms of *temperature* and usually considered a technical problem but still tied in great measure to design. The second, one of *brightness* is primarily an aspect of design. He then attempted to show that in the extension of the problem of sun control in design the architect must recognize the element of human emotions as well as the more easily recognizable technological aspects.

In developing the main portion of his address, Dean Little urged acceptance of the sun as an ingredient of architectural design and prevailed upon the architects to re-structure their thinking by recognition of this as a new challenge facing the profession. He asked that "new conclusions for design be brought about by acceptance of a new problem which does not stem from a simple revision of old premises but instead from an entirely new concept both esthetically and technologically."

While developing his talk, Dean Little mentioned that the double facade and the curtain wall had "become an area for design experiment and that the features or devices for sun control were actually first-level architectural elements in themselves — elements which have emotional value in exactly the same way as did the traditional symbols we have discarded." He quoted Marcel Breuer as suggesting that "new sun control devices might certainly develop into forms as characteristic as the Doric column," and urged that architects must quickly learn that

the appearance of the sun control device is not an effect in itself but is actually the result of several other developments — a sort of chain reaction born of structural possibilities of the type that provided the window wall. This liberation has created a new sense of freedom for the inhabitants of these buildings — a freedom of unrestricted view and an entirely new concept of spatial relations.

The liberation has also brought to the designer some new problems, the chief of which is the psychological impact on the inhabitant. This brings to today's architect the need for considering emotional disturbances which large expanses of glass seem to create for those who live and work in them.

He again mentioned some specific buildings in the west — one a well known office building in Portland where the openness of a 70% glass facade (as opposed to the traditional 22% glass area of older buildings) was so shocking to the occupants that even though the technical solution was successful in retarding a high percentage of thermal radiation, the emotional change thus created by the large window walls caused the tenants to install draperies and venetian blinds almost immediately on occupancy. This was quite in opposition to the original design concept.

The Dean said we must alert ourselves to the fact that "the same intellectual discipline which gave way to the contemporary movement must now be called upon to refine itself to accommodate other definite ingredients of architecture than those of strictly structural implication."

He closed his remarks by saying "we must recognize the fact that the sun demands acceptance as one of the new design ingredients of architecture — an ingredient as powerful as an earthquake and as merciless if left to itself — and yet, it can be as gracious and contributory to our esthetic pleasure as is the mellowed Pentelic marble of the Acropolis. Let us welcome the sun as an ally and guide it into our buildings with a knowing hand. It will help provide us with the synthetic environment we have the right to enjoy."

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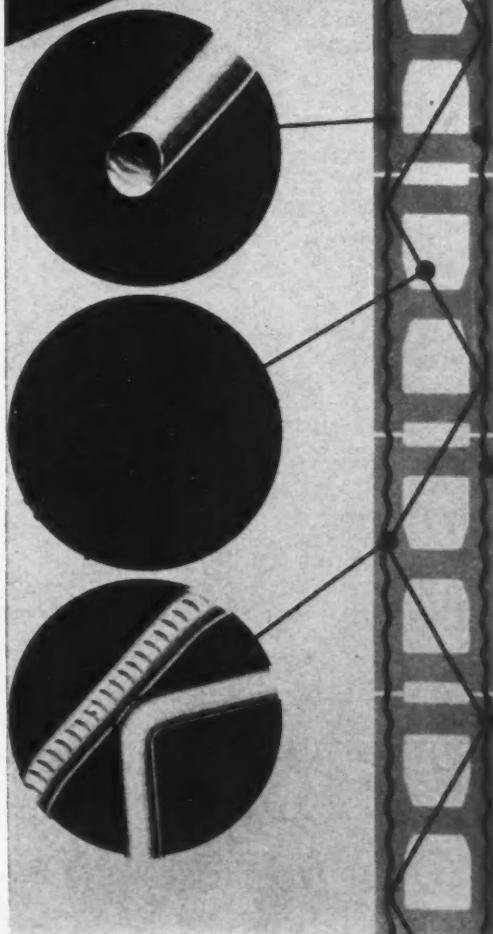
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GLASS. Acres of gray glass and "buildings you can see through" made the Air Academy trip a bright spot of the Regional Conference.



BRASS: Regional leaders, l. to r. Bunk Porter, AIA director; chapter presidents George Tresler (Wyoming), Dave Sholder (Central Arizona), Carl Kloverstrom (Colorado); vice-president Edward H. Nelson (Southern Arizona), and president Wm. Britelle (New Mexico).



MARBLE and granite walls of Air Academy buildings attracted the interest of Mr. and Mrs. Ned Nelson, Tucson.

# Denver Conference Highlights



GAY MOMENT. At the Wolhurst Country Club dinner, l. to r., Dave and Aggie Sholder, Norma and John N. Richards, Helen and John Brenner.



Photo courtesy Rocky Mountain Construction

SOLAR COOKING. From left, Harriett Kidder, Barbara Yellott, Hulda Drake, Aggie Sholder, Ann Kloverstrom, Ann Elmore, Madge Hunter, Ann Brelsford.

COLOR. Ann Elmore's bright blue dress and a yellow mosaic wall spelled a picture for Dick Drover.

ARIZONA'S DELEGATION included Mr. and Mrs. Blaine Drake, Mr. and Mrs. Richard Drover, Mr. and Mrs. James Elmore, Mr. and Mrs. Sidney Little, Mr. and Mrs. Edward Nelson, Mr. and Mrs. David Sholder, and Mr. and Mrs. Fred Weaver.



# Living With The Southwest Sun

BY JAMES W. ELMORE, AIA

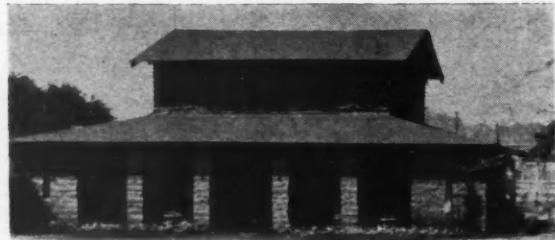
Head of Division of Architecture,  
Arizona State, Tempe

One of the very fine speakers at our recent conference in Denver said that we, as architects, can do two things about our climatological environment — *control it or correct it*. So far as the sun is concerned, we can *ameliorate its effect through use of appropriate architectural forms and devices* — or we can *overcome its effect by mechanical means*. Normally, we do both.

We know a lot of "tricks" — old and new, local and universal — for living with the sun. Overhangs, attics, double roofs and walls, porches, screens, trees — these can protect from heat and glare while exploiting shade and breeze. We know we could discard all these and make a greenhouse habitable in the desert summer with enough tonnage of refrigeration. We know the importance of both the "tricks" and the tonnage — and that a house is easiest to air-condition when it is more comfortable without air-conditioning.

Our buildings are shaped partly by our consideration for these ideas — and partly by our judgment as to how important they are with respect to *other* ideas that determine architectural form and function.

But do our solutions always really reflect the best possible logic in handling problems posed by the sun? What kind of a house would we develop for



the desert if we considered *only* those questions that are related to the climatological effect of the sun?

- Probably it would have few windows. The fact that a house with adequate roof insulation has most of its heat gain through the glass suggests reduction of glass areas to a minimum.
- Probably all its wall and glass areas would be completely protected from the sun.
- Probably it would be a two- or three-level house. The fact that a house with moderate glass areas has most of its heat gain through the roof suggests reduction of roof areas to a minimum.
- Possibly its ground floor would be omitted — because the most comfortable levels naturally (and thus the most easily air-conditioned) are 8 feet above the ground or 8 feet below.

This is almost exactly the kind of house we *don't* build. Our rambling structures with their enormous roof and glass areas provide the desired convenience and pleasure of one-level, indoor-outdoor living — but an awful vulnerability to the sun is the usual result.

Are all the contemporary clichés *really* supportable in the sun's terms? — extensive use of glass, for instance?

Architecture is largely a composition of solid and void. Solids we have a-plenty — in rich and infinite variety; but as voids, we have only glass — (and nothing). Because voids are so basic to the ordering of forms in space, we are continually tempted to use glass in ways that provide voids but lack any other plausible explanation. The solution is almost too pat — "make this wall glass and that one brick" or "make it all glass" because "it's clean and dramatic, the detailing is simple, the client will surely be impressed." Perhaps the anonymous builders of some of the delightful early buildings of the region had a more reasonable approach.

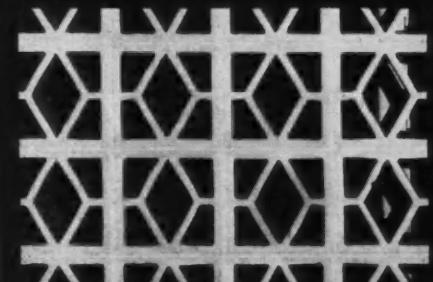
The high ceilings, thick walls, small openings, upper floors, basements, attics and porches all made pretty good sense. We want to be sure today's solutions are conceived in the same kind of logic.



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# You and the A.I.A.

By JOHN NOBLE RICHARDS

President of The American Institute of Architects

(Condensed from an address before the Seventh  
Regional Conference, Western Mountain Dis-  
trict, A.I.A.)

What is the meaning of AIA — for us, its members; for the architects of this country; for our society?

One drastic way to answer this question is to imagine the status of our profession and its practitioners *without* our professional organization and its accomplishments. To be sure, there would be no dues to pay. But there would also, most likely, be very little pay due.

As architectural students we would have to collect scraps of vital knowledge like hens scratching for food. Because it was the AIA which largely inaugurated and still assists in the guidance of our architectural schools.

As young practitioners we would have to fight our way to a decent living and decent accomplishments through brutal, cut-throat, often unqualified competition, like dead-end kids in a gang of juvenile delinquents. It was AIA which established such a thing as registration laws, a standard code of ethics, and orderly procedures in architect-client relationships.

We will soon welcome 13,000 young architects now in schools who will be joining us in the course of the next few years into a profession which promises to be in ever-increasing demand. Responsible forecasts speak of a massive 600 billion dollars worth of buildings for the next ten years. That, gentlemen, is more than the present value of all existing private structures in the nation.

Due to our population increase alone, the annual rate of factory building will be more than 70 per cent higher than it is today. Commercial construction is expected to increase by 40 per cent. Residential housing is likely to be 45 per cent greater in volume.

If our profession is equipped, well equipped, to meet successfully both the intellectual and the material aspects of this challenge, it is largely due to the AIA — your AIA.

Our highest aim is, to quote from the AIA's by-laws, "to insure the advancement of the living standards of our people through their improved environment and to make the profession of ever-increasing service to society."

We are pursuing this aim not just in meetings, speeches and high-minded resolutions, but in dogged, day-to-day, detailed devotion to a variety of projects and endeavors many of which require considerable sacrifice on the part of a large number of our members.

There is, for instance, the work of our committees. Our Committee on School Buildings, together with its various sub-committees, is working hard on numerous tangible contributions to better school building design and thus to American education. Since the participation of John MacLeod in the International Congress on School Buildings, the work of this committee now exerts world-wide influence.

An AIA committee is at work — hard at work — in almost every conceivable phase of the architect's job. And that encompasses pretty nearly every human endeavor, for nearly every human activity requires shelter of one kind or another.

## War On Ugliness

Through the AIA's Community Planning Committee, the architects of this country are being effectively mobilized in the war against ugliness and chaos in our cities. Our esthetic standard must at last catch up with our living standard. It is not enough for us to know that in America the greatest number of people enjoy the highest material standard of living. Our people are also entitled to the highest esthetic standards in their daily life. We cannot sit back and praise American *civilization* as long as American *culture* is blighted by slums and ugliness and billboards and misplaced parking lots, atrociously designed appliances and gadgets, and jarring, crude advertising.

A large part of the Octagon's public relations work is providing you — the regional, state and local organizations of AIA, as well as individual architects — with the tools and aids to do a more effective job of public relations in your communities. To this end a variety of new literature and a number of short films have been produced for your use. They are your ammunition. But, *you* have to fire it. No one else can do it for you.

(Continued to page 18)

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## YOU AND THE AIA

In fact, when we come right down to it, you — the individual architect — are essentially the best and most effective public relations man for yourself, your work, the AIA and architecture.

What is that "public" we mean when we talk about public relations? That public on which we depend for our livelihood, for appreciation, for co-operation, for esteem and understanding?

Why it's your neighbor to the left and your neighbor to the right — and the one across the street. It's the people who work for you in your office.

It's your clients and the people who work with them and who are their friends. It's your builders and suppliers and the salesmen who call on you.

All of these people you come into contact with judge architecture and the architectural profession largely, if not exclusively, by the way they judge you.

This means, among other things, that we should speak the language of the people. Even when we talk about our work. If architecture is to be fully enjoyed by all, it must be understood by all. And that means that we architects must learn to communicate simply and understandably about it.

It takes time and energy, I grant you, to serve on boards, to attend business and service club meetings, to participate in civic campaigns and Parent-Teacher

Association efforts. But every minute spent in such activities is not only good public relations for our profession. It is also time spent in the direct service of architecture.

And good service to architecture and good public relations, it seems to me, are one and the same thing. Both are essentially a matter of *human relations*.

### Fellowship

The by-laws of the AIA state that the objects of The American Institute of Architects "shall be to organize and unite in fellowship the architects of the United States of America."

This means more than merry conventions and congenial good times at official gatherings such as this. It means intensive personal contact — good human relations — among all the members of our profession. Our chapter meetings, for instance, should not be mere business affairs, attended by the majority of the members only when there is free food and drink. They should be devoted to frank discussion of our professional problems and work which no member will want to miss. They should offer a means to exchange professional experience and help the younger members of the profession.

The AIA is not a private club. We are organized to combine our efforts. We only do harm to our own professional and even our economic interests, if we discriminate in any way in the manner in which we ad-

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mit duly qualified architects to our ranks. On the contrary, a youthful dynamic organization — and that is what we are and must be — requires young blood, fresh thinking, the active and interested participation of the younger men in our profession.

Let us then quicken the pulse of our professional organization by good human relations and the warmth of genuine comradeship.

When we travel through a city and see a new building we like let us find out who the architect is and drop him a note of praise. If we are to raise the standard of architecture it is, I believe, vital that we take an interest in each other's work, that we study and discuss it with its creator.

All this is not just a matter of doing the other fellow a favor. By learning about the problems another man had to run up against and solve, we often learn much that we can use later ourselves. It is always beneficial to share one's experiences.

#### Participation

That is why I firmly believe that architects should show greater interest in each other. They should write more — the AIA Journal and your own state and chapter publications will be happy to consider your manuscripts. We should read more. We should hold more seminars and workshops to discuss design and structural problems as well as organizational matters.

Therefore, I take the Institute's objective of uniting us in fellowship to mean that we apply our best ef-

forts not only to our profession, but also to the people in it.

I believe that to practice architecture means to devote loving care not just to buildings but also to *people*; not just to community planning, but also to our *communities*. I believe that the practice of architecture means to practice good citizenship in the broadest and most enlightened and most constructive sense.

There are some to whom the AIA means little more than three letters after their names. Letters which symbolize a little additional prestige and standing purchased for their monthly dues. But for you and me and the vast majority of our growing organization — for all those who actively participate in the work of AIA — these letters stand for a world of inspiration and strength, for a sweeping movement in the service of mankind.

As Edmund Burke has said, "All that is necessary for the triumph of evil is that *good men do nothing*."

Conversely, if we are active and alert, if we speak up and participate, if we advance our best architectural ambitions together in our professional organization, there is no telling what we can do to create a better environment for man.

We have made great strides in these hundred and one years. With your help The American Institute of Architects will accomplish even *more* in the years to come.

It is up to you. For you are the AIA.

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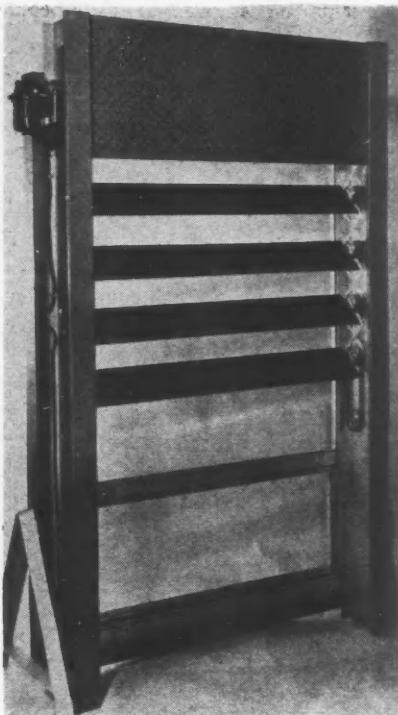
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# PROBLEMS OF THE PROFESSION

*A report to the Regional Conference  
by Edmund R. Purves, Executive Director  
of the AIA.*

Without doubt you are gathered here to discuss matters of professional organization, or regional comprehension and probably of detailed determination. I am available, of course, for investigative questioning. But rather than get into the intricacies of the AIA, I would like to talk on some of the major problems that confront the profession.

Criticism has been leveled at the Institute, at the Octagon, and at me in particular for not devoting myself wholeheartedly to this or that incident or immediate challenge. There are people who proclaim loudly that I should devote all of my time to public relations, that I should devote all of my time to legislative matters, that I should devote all of my time to international relations, or that I should devote all of my time to the internal functioning of our Committee structure.

Now it is very nice to relax and to devote oneself to a specific goal. The knight of old led a well-adjusted existence for he had only one dragon to slay at a time. Such happy concentration of effort is not, however, given to the Executive Director of the AIA, for he along with his organization must progress and advance on a broad front — a front which is made up of many sorties and subject to many and diversified onslaughts. At the same time he must see to it that nothing is forgotten and that no detail is overlooked.

It has been charged too, that our efforts and money go too often for the benefit of the big fellow and that the little fellow is forgotten. Nothing could be further from the truth. Most of the activities that we undertake at the Octagon are for the benefit of all and particularly for the benefit of the smaller office — our public relations, our documents, the many projects and activities of the Department of Education and Research, the MEMO, and the Conventions, and, of course, our Library which is being increasingly used by members of the Institute, primarily for the benefit of those who have neither the facilities nor the resources to build up libraries of their own. So please do not hesitate to write into the Octagon when you think there is any document or book that you wish or any field of architecture in which you would like to become more knowledgeable.

There are times when it seems that one does not know which way to look or one should be looking in all directions simultaneously. Recently I attend-

ed a meeting which concerned itself wholly with financing of the small house. The organizations represented there, in addition to ourselves, were the National Association of Home Builders, the United States Savings and Loan League, the savings banks, the prefabricators, and the United States Chamber of Commerce.

The contribution that the AIA's representatives were able to make to that meeting was considerably more than we had imagined that we would be able to make. We were somewhat embarrassed, however, by the paucity of our information on those aspects of the problems on which we should have been able to make the most extensive contribution. On the questioning as to what the A.I.A. had done in the matter of research in the small house, we were able to offer practically nothing.

There are some members of the AIA who are heavily engaged in the small house field, who have successfully entered it and who are making a very comfortable, sometimes luxurious, living out of it, but those architects are not too numerous. Only a handful come to mind. They doubtless themselves, individually, have made exhaustive studies in planning and detail toward the beauty and economy of the American shelter, but it remains for the National Association of Home Builders to have made the most spectacular contribution.

This is an organization which came into real existence about 1943. Now it is a very formidable factor in the construction industry. It is well organized; it is capably staffed; and it is progressive. It has not only entered the field of research and experimentation in housing, but it has gotten into the field of community planning and if we are not careful we will find ourselves to be merely the drawers of blue prints for the people who do the thinking.

Perhaps our most important interests today lie in the progress of the American architect and in continually enhancing his prestige to a point where he will be the leading factor in the planning of the United States. I still think we can do it, but we must arouse ourselves to the point where throughout the land every member of The American Institute of Architects will be lending himself and exerting energies to the end of achieving the real leadership of planning and development of the United States.

— AIA —

## LIEN LAW REPRINTS AVAILABLE

The recent articles on Arizona's lien law, by Attorney Donald Shortridge, printed in the August and September issues of *Arizona Architect*, have been reprinted in a four-page folder.

Copies are available, without cost, at the office of *Arizona Architect*, 1423 North Third Avenue, Phoenix. Or they may be had by mail. Please enclose a stamped, addressed envelope in which they may be returned to you.

# Living With Architecture

By MORRIS KETCHUM, JR., FAIA

Climate, whether in New York or Colorado, must be mastered in building terms so that it will add to the richness of our architecture just as it adds to the richness of our lives. But climatic influences alone do not and cannot lead to a regional architecture in any section of the United States.

What is regionalism in architecture? It is the use of regional building materials and techniques to satisfy regional needs. For centuries, when trade and communication between countries and regions were more difficult than they are today, building materials and techniques were developed in separate ways into separate architectural forms. All this has been destroyed by the railroad, the motor car and the airplane.

Today, regional materials are distributed and used on a national scale. Your native ledgestone appears in Illinois or New Jersey and is even imitated in "permastone" from Maine to California. Redwood is a favorite building material in New York and New England. Vermont marble and Kentucky limestone appear in Colorado. Steel, glass, aluminum, plywood,

plastics, are all part of our total American architectural vocabulary.

The only regional force that remains in architecture today is a regionalism of the intellect — a sincere, earnest and clear-eyed attempt to shape our architecture to fit the demands and the opportunities provided by our ways of living. This force exists in varying degree, wherever architects of ability and good will are striving to create a better architecture.

We must live with this architecture and it must reflect our lives.

Slowly but surely, we are moving towards a new and better environment for living and a new and broader basis for our architecture. In the process, we architects are once more enlisting as team-mates the mural painter, the sculptor and the craftsman. By adding them to our more familiar group of engineers, site planners, landscape designers and other technical collaborators, we are at last reviving the great architectural traditions of Greece and Rome, of Medieval and Renaissance Europe. All this promises great new things in architecture during the next decade or two.



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It may even help us to gradually eliminate that ever-present curse of our profession — the stereotyped, formalized, almost impersonal answer to every architectural problem. I cannot believe that our new building technology and our new approach to planning should logically result in a bank or office building in New York, a factory in Illinois or an air force academy in Colorado which all look alike. Nor do I understand why any building or set of buildings must resemble any other by some almost divine rule — whether that rule be laid down by Wright or Corbusier, by Mies or Bunshaft. Instead, I believe that a richer result will come from taking the standards developed by great leaders and using them as prologue for an equally personal but less standardized architecture. This parallels the fact that Americans today are using the basic standards and every day habits of American living as a point of departure for a richer existence.

Unless we do this, there will be no living with architecture and no architecture that deserves to live!

Here, in the west, you have a far better chance to create an architecture worth living with than we do on the eastern seaboard. You still have a rich frontier land that you have only just begun to develop; we have, loaded on our backs like Sinbad's old man of the sea, three outworn centuries of building. Ours is an alteration job; yours, almost a fresh new project.

Don't fall into the grave error of copying our mistakes — at least make a few of your own!

You have the opportunity to create a true regionalism, warmed by the sun — not an architectural regionalism based on local materials and solar techniques but a regionalism of the intellect, the heart and the soul. Good luck to you and good building!



Thomas H. Creighton, left, and Morris Ketchum, Jr., were prominent participants in the Conference. Mr. Creighton, an architect, is editor of "Progressive Architecture". Mr. Ketchum is a partner in the firm of Ketchum and Sharp.

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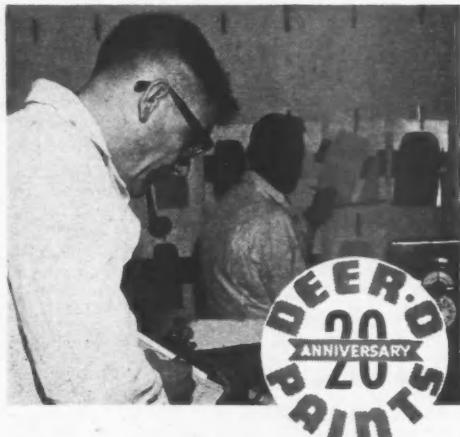
## SOLAR PUBLICATION DUE

The publication of Volume I, **LIVING WITH THE SUN**, has been announced by The Association for Applied Solar Energy and The Phoenix Association of Home Builders. The book contains sixty outstanding designs for solar-heated houses, selected from those entered in the 1957 International Solar House Architectural Competition. The original entries have been reproduced photographically in a 14-inch square format, which shows the perspective, floor plan, plot plan; and elevations for each design. Information on unusual features in construction or solar energy utilization, together with pertinent comments by the architect and by the jury is given in notes at the end of the volume. **LIVING WITH THE SUN** will be available December 1, at the Association's Phoenix office, 3424 North Central Avenue, at the price of \$6.00 per copy.

— AIA —

There are . . . at least three dimensions to a profession. The width, the height, and the depth of that which may be called a profession can be described. The three D's of a profession may be said to be Dedication, Development and Discipline.

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— Quoted by Ralph Rapson, Univ. of Minn.

— AIA —

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Manufactured by Coating Laboratories, Inc., of Tulsa, Oklahoma, "Plasticool" has been tested and used for several years in the Orient and elsewhere by industry and the armed forces.

— AIA —

## COMPETITION ANNOUNCED

A competition for Western artists and architects for the design of a bas relief, mosaic or free standing sculpture for the lobby of the new Logan Building under construction in Seattle, Washington has been announced. The competition is open to all artists and architects in the eleven Western States and Alaska, and offers prizes of \$4,500 for the winner, plus costs of executing and supervising installation, and \$250 each for 2nd through 5th place, with \$100 each for 6th through 10th.

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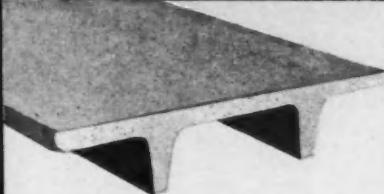
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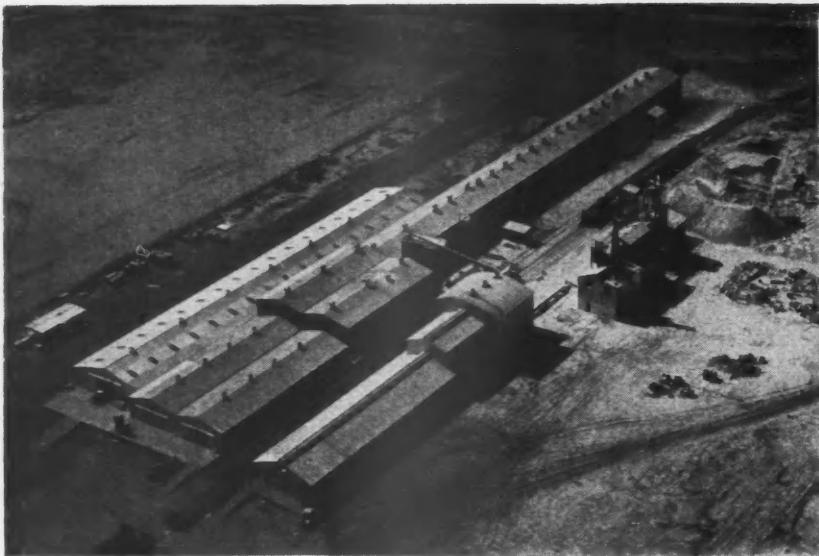
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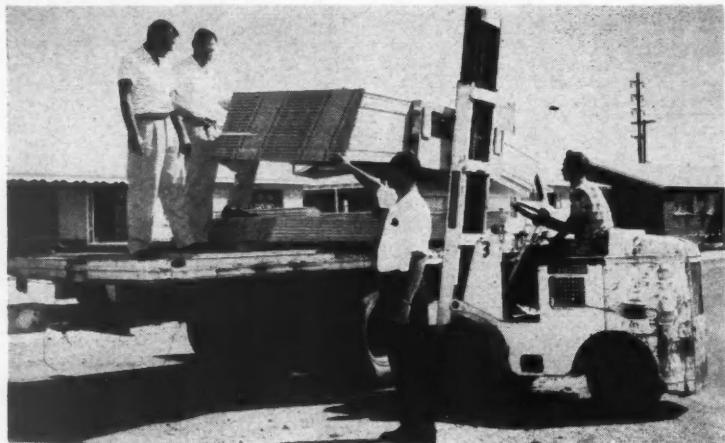
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Above, left: Union Gypsum's huge Phoenix plant. Left: I. to r. N. H. Rowley, A-1 Plaster Co.; Rick Cornum, Phoenix Lathing Co.; T. M. Tietz, Sales Manager, and Hy Hancock, Sales Representative, Union Gypsum Company.



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# The Search For Architectural Form

*Speech given at the Regional Conference of The American Institute of Architects, September 1958, Denver, Colorado, by Mr. Ralph Rapson, School of Architecture, University of Minnesota.*

Architecture, or shelter, is a basic need of man, second only to food for his survival. Essentially, building today remains much the same as it was for primitive man . . . shelter and protection. However, today building has become an increasingly complex affair.

This complexity does not mean, however, that complex building is architecture, for if building is to become architecture, it must go beyond mere shelter just the same as language must go beyond its use as a primitive means of communication before it becomes literature.

Buildings must go beyond mere necessity, for buildings, streets, spaces influence our thinking and deeply affect our lives; their sincerity or superficiality influence those who live and work in them. As Sir Winston Churchill's now classic phrase puts it: "First we shape our buildings and afterwards our buildings shape us."

However, before going into this discussion about Architectural Form, it might be well to digress somewhat and define just what this thing "Architecture" is. It has been said that architecture is the art of organizing a mob of craftsmen. This, incidentally, is the original meaning of the word, and the role of co-ordinator of the design and building process remains basic.

I was curious what our good friend Webster says about Architecture. Webster defines architecture as: ". . . the art or science of building . . . especially fine or beautiful buildings." This doubt expressed as to whether architecture is an art or a science is quite important. Also, the implication that architecture is limited only to building of maxima is worthy of note as being a dated concept. It is far more correct to say "and" rather than "or" . . . that architecture is the art and science of building. However, this definition is still inadequate.

Let me now tell you what five of the outstanding architects of our time consider a proper definition of architecture:

If not the greatest architect of all times, certainly few would dispute that Wright is the greatest living architect by virtue not only by his work but by his profound writings. In one of his essays, Wright has this to say: "Architecture is the living spirit of build-

ing truly and beautifully."

Auguste Perret: The great French architect, who pioneered in ferro-concrete structure and whose work influenced so many of the early European architects during the formative days of "modern" architecture, briefly defines architecture thus: "Architecture is the art of organizing space."

Le Corbusier: The controversial and gifted architect, painter, writer, generally speaking, the outstanding architectural influence throughout the world, certainly so in Europe and South America, who, by his many executed works and his voluminous writings has made significant contributions to architectural and town planning, defines architecture in this way: "Architecture is the business of establishing emotional relationships by means of raw materials."

Mies van der Rohe: Without doubt, currently the single strongest architectural influence in the United States, this former director of the Bauhaus and for the past 20 years or so, the director of the School of Architecture at I.I.T., Chicago, and a man of few words, very concisely says: "Architecture is the will of the epoch translated into space."

R. Buckminster Fuller: Comprehensive designer, architect, educator, whose studies and experiments into "dymaxian" structures has had an enormous influence on the younger architects, phrases the architectural process in this way: "catalyzing the potential resources into realigned and realizable technology and management strategy, providing demonstrable increase in performance increments per units of invested resources."

Gropius: Architect and educator, the founder of the famed Bauhaus and later Head of the Harvard Graduate School of Design for many years, and who perhaps more than any one individual has shaped — and elevated — Architecture Education, defines architecture thus: "Good architecture I conceive to be both a science and an art. As a science, it analyzes human relationships; as an art, it co-ordinates human activities into a cultural synthesis."

Well, all of these men are saying much the same thing. Perhaps the last definition, that by Gropius, sounds it out most completely and we may then accept this more comprehensive definition that "Architecture is not only an art, but a highly precise social and physical science, the progress of organizing and ordering space and relating it to man for his use, comfort, and pleasure."

In other words, it is the act of converting and controlling the entire physical environment into an ef-

## SEARCH FOR ARCHITECTURAL FORM

fective, expressive and harmonious setting for human life. When conceived in this sense, then the street with its setbacks and its street furniture, the open space with its contours and its landscaping, the neighborhood with its houses and its playgrounds, the highway with its intersections and outdoor advertising — all of these and more become the architectural elements — the positive and negative elements — in our environment, to be shaped and controlled, and all are as important as the individual architectural mass or facade.

The real tradition that history records is that architecture is interwoven with the economic, the social, the political, the spiritual lives of people. Architecture encompasses many diverse factors such as housing, transportation, engineering, religion, politics, all of which must be integrated into the whole fabric.

The broad concept is more important than the detail. No longer is it sufficient that there be only fine isolated details, for while important as detail may be as constituting and forming the whole, the entire structure is weakened and shattered unless both direction and objectives have significant continuity and meaning. No longer is it permissible for the architect to be concerned only with the single individual building as he all too often has been in the past. He must accept the broader challenge of design. He must ac-

tivate the entire scale of values if he hopes to create a finer world, and incidentally, this is true not only in the reality of architecture, but doubly so in the education of the architect.

The great architecture of the past has been great because it honestly solved the problems of its time, utilizing to the utmost the materials, techniques, and methods which were then available. But more than being functional structures providing solution to basic needs, the great architecture of the past answered to the soul and spirit of man.

We often speak of functional architecture, but this is nothing new for the theory of good architecture of all types — residential, state, educational, religious — has and always will be basically the same at all times. As far back as the early days of Rome, Vitruvius laid down three principles of good architecture when he spoke of utility, strength, and beauty. And later, to quote the over-taxed statement by the Englishman, Sir Henry Wooton, when in 1624 in his "Elements of Architecture" he restated Vitruvius' principles thus: "In architecture as in all other Operative Arts, the end must direct the Operation. The end is to build well. Well building has three conditions — commodity, firmness, and delight."

Translated into the terminology of today, commodity, firmness, and delight give us a theory of architecture with which we can have little quarrel.



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By commodity, he meant the purpose which a building is to serve. Architecture must satisfy the physical needs of man; it becomes the physical expression of human life which involves home and office, relaxation and work, politics and religion, the entire gamut of human needs and use.

Probably one of the really basic differences of truly contemporary architecture from the run-of-the-mill is its return to truthful moral standards — the insistence upon a properly understood moral and social program honestly applied to the art and science of building which is attempting to serve society.

Another prominent English statesman, former Prime Minister Clement R. Atlee, has this to say: "Architecture is to me the most social of the arts; more than any other, I think, it reflects the life and ideals of a community."

Fitness of use implies the entire spiritual needs of man as well as his physical needs. This means the architect must be a keen student of human behavior, analyzing and understanding an evolving and changing society; it means complete responsibility to humanity. It is here that the reference — the yardstick — is man and it is here that architecture is a social science.

Then by firmness, Wooten meant the safety and stability of architectural construction. This is where architecture becomes a precise physical science as contrasted with the somewhat accidental and casual

nature in past generations. Today's technology presents a bewildering complexity of materials and techniques. The architect must be thoroughly grounded in a vast array of fundamental knowledge and its application, if he is to master architectural form through honest, logical and economic use of materials and structure. It is part and parcel with physics and chemistry, with statics and dynamics, with innumerable materials both new and old and countless structural systems. All these very real factors of firmness mold and, I am afraid, often control the shaping of our environments.

By the last basis for good architecture, delight, is meant the esthetic pleasure it gives to those who experience architecture. Complete satisfaction of this need . . . we might call it beauty . . . is where architecture becomes an art. In contrast to satisfaction derived from the realization of human needs or the utilitarian solution, the purely esthetic pleasure one experiences from beautiful environment is quite another thing.

It is relatively easy to achieve the first two factors . . . commodity and firmness . . . the science of building. While by no means always achieved or even achieved to any real degree, still one can find innumerable buildings in recent years where the utilitarian and social needs and the structural and engineering aspects are adequately satisfied.

However, it is to a considerably lesser degree that

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one finds real esthetic beauty today as against former times when real esthetic satisfaction may more often be found. Beauty is an illusive thing, difficult to achieve, let alone define, for here we take leave of logic and rationalism and enter the shaky realm of human emotions and feelings, human values and aspirations.

To quote from Geoffrey Scott in his book "The Architecture of Humanism": "What we feel as 'beauty' in architecture is not a matter for logical demonstration. It is experienced, consciously, as a direct and simple intention which has its ground in that subconscious region where our physical memories are stored, and depends partially on these and partly on the greater ease imparted to certain visual and motor impulses."

Aristotle, in his writings, held that beauty — that is — the most perfect and most divine — is the chief duty or morality of free man. Whether we accept Aristotle's premise that morality is the basis of all beauty or not, it is true that the striving towards self-perfection and perfection in one's relation to the world is characteristic of both morality and art.

If asked to say what makes a truly great building, I would hazard a guess that it is when this last, that is beauty, is charged with a desire for absolute perfection — when the architect is, in every sense, a true

artist — in spite of the many material limitations.

The conflict . . . and it generally is just that . . . the conflict imposed by the simultaneous effort to satisfy these often quite opposing basic principles gives rise to the fact that architecture is seldom both an art and a science in the highest sense. However, if we are to have indigenous environment . . . architecture of stature, truthful and honest architecture in keeping with the needs and aspirations of our society . . . then these three factors of commodity, firmness and delight must be fully integrated and completely satisfied.

Since architecture is a basic need of man, coming into being in answer to some external need, the architect, in his work, is bound to humanity in ways that the painter or sculptor is not. Architecture is never created in a vacuum; it is part and parcel with life and cannot be considered apart from life for its roots receive their nourishment from life. It must acknowledge the past, answer the present and expect the future. Its past, its present, and its future are firmly bound with whatever genius there may be found in the cultural and technical history of people. Its physical forms are the visible statements of society. In this sense, architecture is the most documentary art since, even in ruin, it symbolizes the limitations and aspirations of a culture. While it rarely is ever pure art, architecture does derive its basis for being from

## It Doesn't Come Naturally

Hank Aaron, the great slugger of the Milwaukee Braves, once went to bat unmindful of anything but connecting with a pitch.

A rookie watched the mighty Aaron thoughtfully, asked him why he didn't hold the bat with the brand name up — might crack the bat, you know.

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the everpresent reality with life.

But we do, nevertheless, consider architecture as an art form, whose form is the material realization of the physical and social needs of man and an expression of his artistic conceptions. Architecture is based on the same human emotions that give rise to music, poetry and drama as well as painting and sculpture.

At any particular period, all the arts have the same common meanings, in spite of the fact that they may use different materials or methods. And together all the arts give the same cultural meaning to the period and may be considered to be in the same "style." By style, I mean the expressive art forms of a particular place and time; and as such, style is apt to be temporary and changing. The distinguishing aspect of a style is its form, which is subject to change as the conditioning background elements change. The one affects the other.

As I have said, architectural forms are material forms, but man's environment is more than a material thing . . . it is social, economic, political, etc. as well as psychological. It is a complexity of ideas and mental associations of man and how he looks at the world about him and at himself.

And as man must build, he must translate these views and conditions into physical form . . . architectural realization of commodity, firmness and delight. Thus architecture as an art has both form and

meaning and both must be considered in any analysis of the esthetics of architecture.

In such a brief discussion, time will not permit tracing the effects of the enormous social and economic changes and developments which contributed to the growth and development of modern architecture. The social and economic revolution in France, the Industrial Revolution with its beginnings in England, combined to bring about far-reaching social and urban changes and significant material advantages.

Indeed, it might rightly be said that these social political and industrial revolutions had their seeds planted in the physical inequalities of wasteful planning, inadequate protection and improper sanitation of peoples' environment. Countless volumes have been written tracing the incredible magnitude of these events. In a word, however, it meant the end of an era. Dr. Sigfried Giedion, in his book, *Space, Time and Architecture*, feels that the distraction of man's inner quiet and serenity has remained to this day the most conspicuous effect of the Industrial Revolution.

However, architecture became detached from the radical social and material advances, failing to utilize these new advantages with knowledge and foresight. Or perhaps, it would be rather more accurate to say that culture failed to keep pace. Invariably, culture lags behind technological advance. In this respect,

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of course, it may be well to recall that this lag is peculiar not only to our times but quite generally true of most periods: the capacity of civilization to absorb and keep abreast of technical advance is limited. Architecture, covered with excessive sentimentality and archaeological showmanship was mistaken for applied archaeology. Architects failed to heed the example of engineering. Significant new problems, such as highly accelerated urban growth, mass housing, etc., could not be solved by the old classical architectural formula.

Architecture sank into and in many ways is still attempting to extricate itself from what Gropius calls "our irrelevant slip-cover civilization." The present modern movement is a reaction and revolt to this false, fancy dress concept of architecture.

I should like to just briefly talk about the elements that give form to architecture. Above and beyond the material factors . . . wood, stone, steel, glass, plumbing, heating, etc. . . . the most important factor is that of space, both enclosed and open, and it is from the standpoint of special concept that I give as the prime consideration to form in architecture.

The architect works with light, shade and shadow as well as with color and texture, and in so ordering space he is involved with movement and continuity within space. Additionally, the architect

works with gravitational forces, live and dead loads, reactions, thrust and counter-thrust, all of which must be controlled and brought to equilibrium. All these elements are plastic and must be molded, shaped, controlled and contained . . . given shape and texture . . . or in other words, must be given form.

Our understanding of architecture would be extremely limited if viewed solely in terms of use and material change. Inevitably, any thorough examination of building will lead to a study of materials, structure, technics, etc., but to understand it as art, we must-examine it from the point of view of form and meaning . . . form, a problem of need and use and meaning, a problem of interpretation and background.

(To be concluded next month.)

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Ideas are cosmopolitan. —They have the liberty of the world. —You have no right to take the sword and cross the bounds of other nations, and enforce on them laws or institutions, they are unwilling to receive. —But there is no limit to the sphere of ideas. Your thoughts and feelings, the whole world lies open to them, and you have the right to send them into any latitude, and to give them sweep around the earth, to the mind of every human being. — H. W. Beecher.

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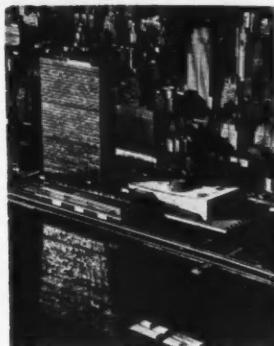
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President Eisenhower has proclaimed October 24 United Nations Day, to commemorate the 13th anniversary of the San Francisco-born organization on which the hope of world peace has since depended. In this UN aerial photo the tall Secretariat building reflects the sun on New York's East River. The complex of buildings is a product of an international panel of architects, under the leadership of Wallace K. Harrison.

- AIA -

### CUT-RATE EDUCATION EXPOSED

"Bargain-baseball Education Is No Bargain" is the title of an article by Martin L. Gross that appears in the October issue of *Coronet* magazine. Following a terse statement of his thesis — "In the guise of economy, misguided foes of new school construction are depriving children of a vital need in America today — better education." — Mr. Gross discusses specific cases involving the public's reaction to school designing and building. One of the situations he points out is the "stagger system" of school attendance that has become necessary in Phoenix.

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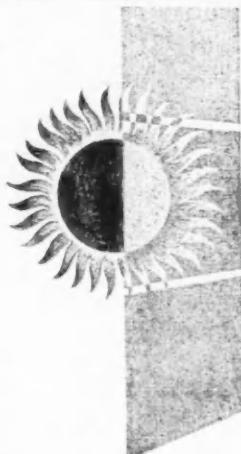
The fourth annual "Design in Hardwoods" competition held in connection with the Hardwoods Exhibit at Chicago's Museum of Science and Industry, has been announced by J. P. Hamer, president of the Hardwoods Exhibit Board of Directors. The deadline for entries has been set as December 1 and winners, to be determined by a panel of leading designers and architects, will be announced and awards presented at the convention of the Fine Hardwoods Association in Chicago in February.

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**THE WEATHER CONDITIONED HOUSE** by Groff Conklin. Reinhold Publishing Corporation, \$14.95. Reviewed by Logan Van Sittert.

This book provides an intensive analysis of what's involved in the process of making houses fit their TOTAL environment. Written in college textbook fashion, it nonetheless is simplified and to the point. It is directed specifically to residential architects, builders, contractors, as well as to architectural and engineering students.

Want to know the average yearly degree days for cities in the United States and Canada? This handy-to-have-on-your-shelf reference tells you. Basically, the book presents a comprehensive study of the problems of general environment, climate, cold weather condensation, hot climate design, heating and cooling equipment, acoustical problems and materials deterioration. Each of these areas is dealt with thoroughly. For instance, under the area of heating and cooling equipment, the author treats types and uses; distribution systems, including air cleaning, humidification and dehumidification; domestic hot water requirements; and allied information.

A multitude of illustrations lead the reader through the book. Photographs, maps, drawings, and diagrams all prove effective devices for informing.

From a full page "Model showing how and where a chipmunk hibernates" to a small and detailed photograph of an underfeed conversion anthracite stoker, these illustrations also typify the thoroughness, yet simplicity with which the author works.

**CLIMATE AND ARCHITECTURE** by Jeffrey Ellis Aronin. Shows in complete detail the effect of climate upon architectural design. Offers valuable information on how to design for any given set of climatic conditions. 350 pages. 300 illus. Single copy \$12.50. Reinhold.

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## IN THE MAGAZINE WORLD

HOW DO YOU LIKE YOUR CULTURE? The American Heritage Publishing Company believes that there is a great need for culture between hard covers, permanently bound, and sans the commercial distraction of advertising. The first issue of **HORIZON**, their new magazine of the arts, is now appearing in book-

stores and is available for subscription. The objective of the new magazine is laudable — to combine art and ideas, the sum of which is culture; the scope is an eminently worthy one — the entire span of mankind's cultural activities, past and present; and certainly the first copy is a breath-taking consummation of these ideals, visually and in content — three different methods of printing are utilized; three different kinds of paper are used; the pictures, reproductions and art work are elaborately produced; there are articles by such writers as Sir Julian Huxley and Gilbert Highet, covering such material as art, architecture, science, travel, history, biography, philosophy and ideas on ideas.

Culture, the combination of 'Art and Ideas,' does not purport to be 'practical'; that is, the production of these elements of culture. But this reviewer questions the assumption that the enjoyment of culture can only be experienced on the same Olympian plane of non-usability. For those who would also question this assumption, I cite the following: The art that appears in the magazine cannot be mounted and visually appreciated in an appropriate and esthetic setting — it remains between the hard covers. In any one issue, and to any one reader, the ideas may be a combination of articles some of which are factual and therefore consumed on a one-time reading basis; some of which are intellectually provocative and worthy of saving; some of which are esthetically desirable; some of which elude any classification and are just 'there'. This reviewer would hesitate to recommend commitment to a subscription that would force the subscriber to accept in permanent form material that he would not particularly want to have on his bookshelves. For that material which is permanently valuable to the subscriber, there is no way in which he would be able to locate easily a particular article or author without devising some elaborate cross-index system.

For those persons who are willing and can afford to put their cultural interests into someone else's hands, who will allow their libraries to reflect an eclectic taste not necessarily their own, **HORIZON** is the most acceptable method that is to be seen in the publishing world. For those persons who are desirous of having their libraries and wastebaskets reflect their own tastes in culture, and whose pocketbooks cannot permit a free-wheeling eclecticism even if their minds do, I would suggest careful consideration of the commitment. \$18.00 by annual subscription. \$3.95 per copy (Doubleday & Company, Inc.)

— B.A.P.

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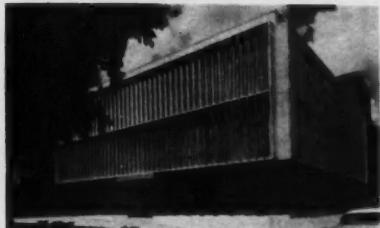
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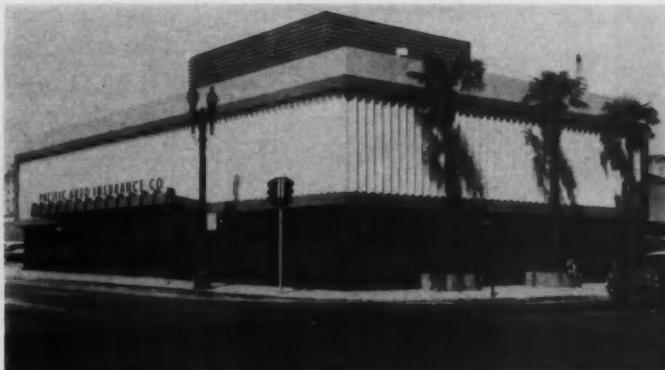
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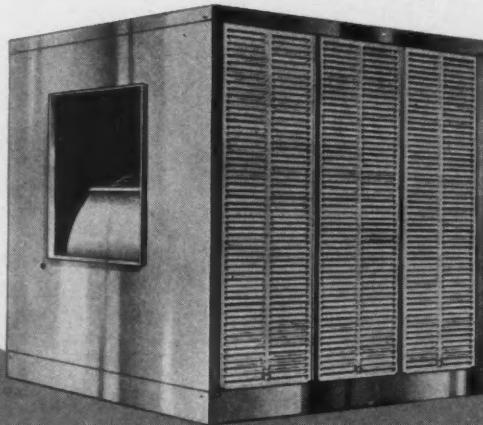
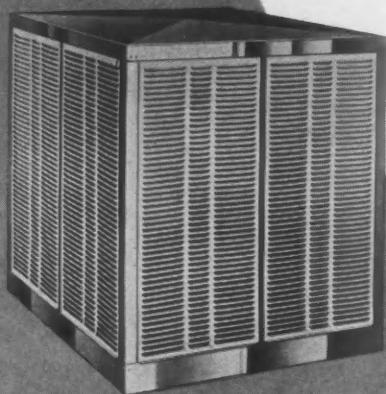
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